

Student Newsletter

Volume II Number I

Emily Carr College
of Art

Tuesday Sept.
25 1979

The world according to an unsophisticated skilful viewer.

It's not cubist — it's just square

In your hands you have the first issue of X newsletter this semester. Here begins the second year of publication, another attempt to show that words are not just logs with print on them. Every few weeks a few of us contribute to the collection of opinion, art, criticism and curiosity. It's all rather unpredictable: this is a publication where the audience is expected to contribute to the scope and tone of the final product. The worst censors are not publishers and editors, but the "reporters" themselves. You would be surprised what you can get in the paper if you actually write rather than bitching about it or talking it up over coffee.

For those hesitant about writing, giving their opinion in any shape or form, let's remember these words by a young journalist: there are only three essential requirements for success in journalism, "rat-like cunning, a plausible manner and a minor literary talent."

It is sometimes said that "reporters" wouldn't know a funny story if it was sent to them in the mail, so seriously do they take the words of others. Constantly in search of the truth (the sort that excludes their part in things) they are often not liars but bores. This Newsletter has a lot of possibilities, there's not yet been a set way of doing things or describing things. It's loose enough for your wit and enthusiasm.

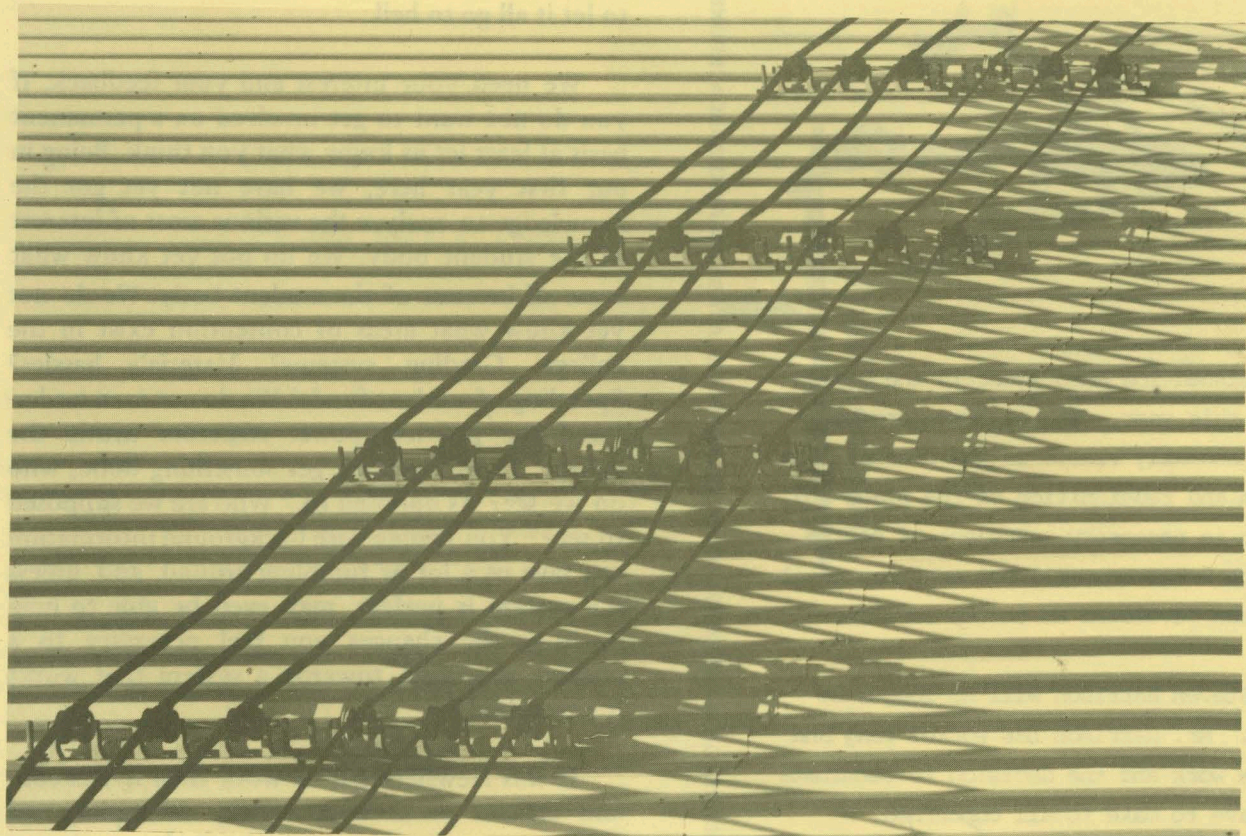
Just about the only funny story discovered last year was a student Newsletter whose editors were ultimately responsible to the Director of Student Services. Again this year the situation prevails: the co-editors are to avoid content that is libelous and use funds allocated for publishing by the college. Whether this situation means critical perspectives will be "safe" perspectives is for you to decide. Many of us appreciate the financial support from the administration, and then get on with the business of discussing events within the college and our experiences here in the city.

Generally the contents of the Newsletter tend to be a smorgasborg, a healthy diet of the printed word and graphic image: apart from news of the Student Society, Helen Pitt Gallery, college committees and local politics, there are reviews of exhibitions and performances, interviews, poetry and cartoons. Anyone interested in seeing what was accomplished last year can read the bound copies in the college library.

What is more interesting perhaps is the new group meeting these days to begin the first issues of the fall term. Most people are unfamiliar with production, editing and design; however there is a spirit, a certain animation that is developing which you may want to add to. Meet with the rest of the staff or contribute material from time to time. Meetings are held in the Helen Pitt Gallery. The times are announced in the paper sometimes, but it helps to drop by the Pitt occasionally after 4:00 pm on Thursdays.

It's your newsletter—use it.

— Gordon Moore



We just had a lecture from Tom Hudson
(and we're gonna have more)

D. Cran

Xstacy of madness

I had to get out of the city. That's all. Not that I don't like the city, I do, but my poor head can only take so much activity. That's all. Just too many people running around at school in "an ecstasy of madness." Now and then the Modern Experience plays too much havoc with a jangled psyche and what suffers is creativity. I wanted to create, but my energy was sapped, gone, finito. And so I went off for the cure someplace where everything took its time, like me.

Well, I never really thought much of the islands, at first, because they always seemed to look a little blunt on the covers of telephone books. Sometimes I don't seem to have much of an imagination, but only in the city. Then I actually ventured to one of them—Bowen Island. Yeah, I thought, maybe here I can bloody well wash the West End out of my hair—and tinker with a pencil, or two.

In a way, I called it Middle Earth because parts of the isle made me feel like it was. What mattered, it seemed, was the magic, the superreal, and I felt like a kid, like kids feel magic. I mean, art can be more than art. I call it atmosphere, vision, anything. It's like a secret, elusive, visible and then invisible. I—create—art. Or the creator becomes the created? No, just an illusion, maybe. Ah! But I did create, I made art, HI-YO! That's all.

—Ed Ivsins

First year. Confusing, exciting. New people, new experience, new input, new streets to pass through and into and over, a lot of interesting different things to discover.

Personalities: of other students, of artists, of teachers, of habitués. Locations: of book stores, coffee shops, meeting places, and small out of the way corners for those Greta Garbo — "I want to be alone" times. Activities: the Helen Pitt, Western Front, Pumps, V.A. Gallery, (all of those places we've heard about this past week or two). Openings: Ian Wallace's — starting September 21, the Vancouver Living Art Performances — starting September 27, The Women's Inter-Art Society — starting October 15, etc. There is a lot of new education and entertainment to join the already known and already employed.

First year means all of these things and more, much, much more. You're starting fresh — like an unused (but well primed) canvas which slowly comes together as you blend in the colors of who you have been and what you have experienced with those forces of new stimuli and input. Essentially everything we are as human beings is derived from our own extractions and understandings of our perceptions, which are the direct result of our "past", (some would argue here — "present" and "future"). Is our past, present, future unique amongst ourselves?

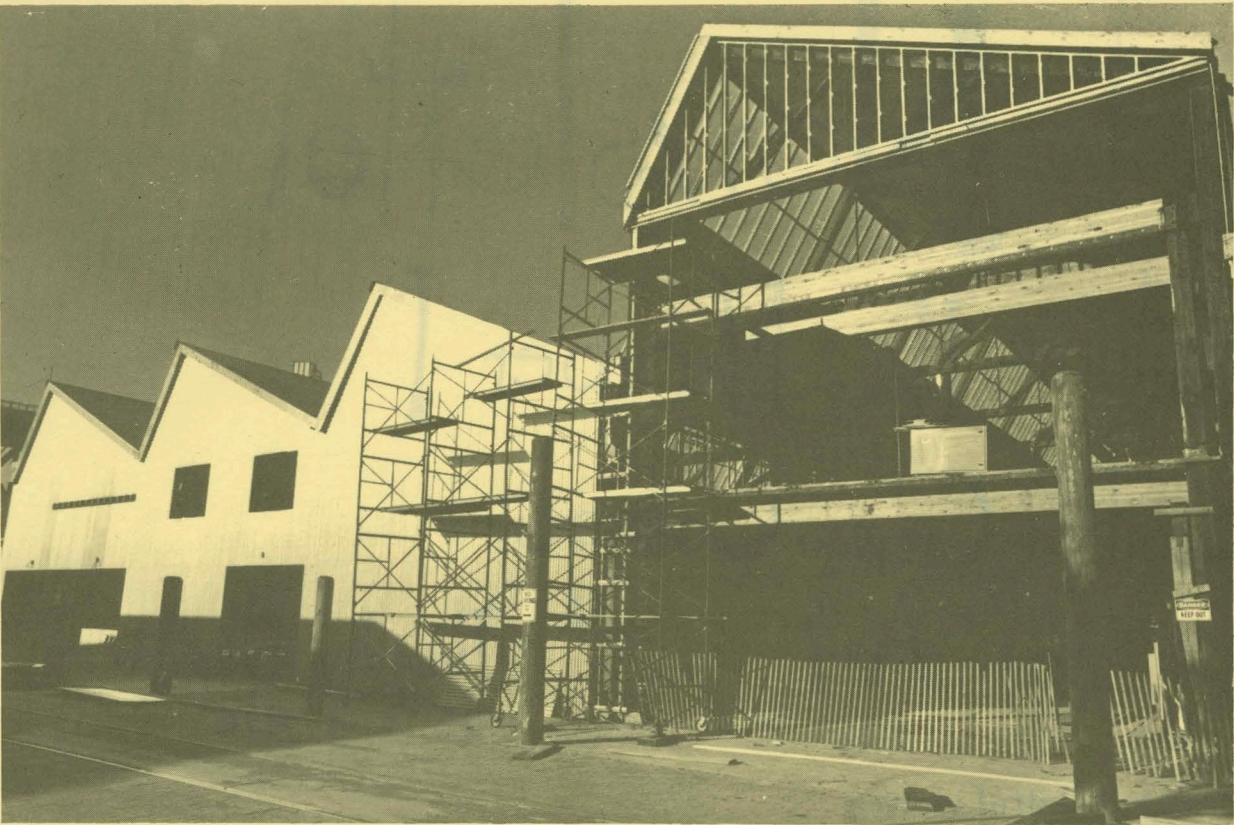
"No Man Is an Island Unto Himself" — he never has been and never will be (until the last man remains on earth — the end product of bombs and nuclear radiation — but that's another story).

Many of us share the same ideas — on humour, films, food, music and art, etc. Some of us have been to Europe, eaten sheep dip, lived in Burnaby, Kamloops and Kalama-zoo — not too many people from Calcutta though — oops is that a racist remark? No problem — some of us are even male and female, separately, or at the same time. Whatever we are now and have been (and will be), we have our own contribution to make. And the best way is for us to communicate, through our art, or through discussion. We must learn to interact, to share and develop ourselves. Participate in events — get involved — let others know who you are as an artist and what you're trying to say, because hopefully what you are going to be saying will be worthwhile — it will affect others and cause a reaction, and a growth (whatever).

This Newsletter is our — yours and mine — reaction to the things that go on around us. This is our way of speaking to ourselves. I didn't get this job because Allah came to me on a cloud in a vision and said, "You have great things to say — You will be a writer — for the Newsletter." No folks, it was really up to me, no great vision appeared, as none has to you — (This is an interesting aside though. If anyone has had a vision — please write it in if we get enough replies it might become a regular column). In any case, the Newsletter is open to everyone. So if you have any thought, message, idea, phone numbers, concepts, recipes, photographs, poems, books, spots that you want to share, here's your chance to make a contribution, bend a few minds, vent out some frustrations, make a few friends, start a new movement — we're open. Everyone is invited and more than welcome to get their fingers into this fresh and not so fresh pie.

db

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Emily Carr College of Art
249 Dunsmuir Street
Vancouver V6B 1X2



New school under construction at Granville Island.

Money issue

Got something you would like printed in 'X'? Pictures, poetry, letters, comments? Questions, or even answers, will also be accepted. You can drop them in the 'X' folders or boxes posted strategically around the campus, marked with the big 'X', or bring them to the Helen Pitt Gallery any Thursday, at 4:15 pm.

CANADA STUDENT LOANS & WORK-STUDY PROGRAM 1979-80

For further information and application forms, contact:

Gail Maier
Financial Aid Officer
249 Dunsmuir St.
Monday, Tuesday, Thursday afternoons and Friday—Main office.
All day Wednesday and Thursday morning—Room 230.

Just call it masturbation

As we approach the end of the first month of a new year, I wish to take this opportunity to wish you all a blah blah blah . . . To save time and space you can finish that part.

This is Volume II, Number 1, of 'X'—a student newsletter. A 'student newsletter' can be an open forum in which all students can air their grievances, or express their praises. It should reflect the interests of the whole student body, and inform, titilate, interest and even caress the imagination of that body. YOU know what you are interested in, YOU know what type of caress you want AND YOU MUST let us know right NOW what you want. In making love to someone, feedback is essential, otherwise there is no communication of likes and desires. Without feedback, the act is masturbation, not love.

A meeting was called for Monday, September 10th, at the Helen Pitt Gallery to organize a staff, or something, to run the 'X' for the '79-'80 year. Six people showed up. ALL from Foundation. It was decided that, possibly, not everyone who was interested knew about the meeting so another meeting was called for Friday, September 14th, again at the Helen Pitt Gallery. Nine people showed up. ALL students in their first year at the college. One of these people is taking second year courses, but otherwise Foundation students are well represented.

All you people outside the Fifth Floor! (Yes, we are getting that contained feeling) are the rigours of the first year so debilitating that they exhaust the ability to care? And if so, why? What does this indicate about the system of, let's call it education, education employed in the college? An artist who is too busy to care about the environment, be it social, intellectual, political or physical, is not an artist. Or, if for some reason this is just another manifestation of the cosmic joke, let us know and we can decide to let it all go to hell.

We need your interest and your feedback. If you do not want to get involved on a permanent basis at least let us know what you think. Being in our first year here, we have not yet got the knowledge to analyze the various areas of interest of the student body. We do not yet know what areas of contention exist in the college. Grading systems? Materials hassles? Spending of student funds? We do not even understand the political power structure within the college. If we want to get something done, who do we see? As opposed to, "Who are we supposed to see?" You people with background information can save us a lot of fumbling around, and, unless the system is perfect, may even be able to help institute the changes you feel necessary to a positive evolution towards a system that works for everybody.

If this Newsletter is to work then it will contain articles on a wide variety of topics, and publish contributions submitted by a broad spectrum of people. (To check the progress of 'X' just keep a running account of the number of interests represented in it as the year goes on.)

On the other hand, if it is not working, if you don't give a damn, 'X' will represent the interests of a small group of people. The following figures may not be exact, but I think they are close. We have money, about \$6,500.xx with which to produce 'X' for the '79-'80 year. Two salaries are allowed for, \$120.xx each per month. If you do not submit articles and get your interests aired, we will. Or, speaking for myself, I will. If I have to fill space because there are no contributions you will be able to follow my analysis of 'The Diagonal Division of The Flat Contained Plane,' and its logical progression into 'The Three Plane Division of The Flat Contained Plane With Two Lines' (See Below).

—Michael Christopher LAWLOR

The Emily Carr
COLLEGE OF ART

DATE: September 20, 1979
TO: All Faculty and Staff
FROM: Robin Mayor, Principal
SUBJECT:

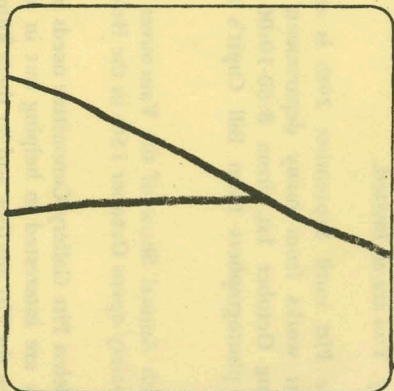
As you are probably aware the continued low enrollment in the Design Research Programme has shown no improvement this year. It has therefore been decided that since this Programme is not financially viable in its present form at the College that a period of reevaluation and redefinition of the place and role of 3 Dimensional Design in this context is necessary. Subject of course to approval of the Board, the Design Research Programme will not continue until this has taken place and until a plan has been developed as to the form and direction that it will take in the future.

As a result of this decision Mr. Steven Harrison will no longer be with the College after September 24th, 1979. Mr. Harrison has worked long and hard with the College to make this programme work and the decision to terminate it at this time is a disappointing one to have to make to all concerned.

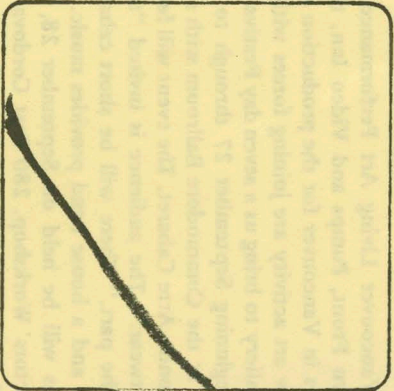
As some students are probably aware, there has been much discussion about the Design Research Programme in the past few years. The potentials of the programme have been interesting in that students could develop connections with the business and industrial community, and by the time of graduation develop new approaches to the use of design systems and resources such as wood, metal, computers, whatever. The distinction was made between "applied art" and "fine art." Somehow this applied art did not make much of a connection with interests and developments in the interdisciplinary program. At any rate it is worthwhile for us to understand why

the programme did not work, what it *did* mean for those few involved with it last year. I hope that those students, as well as Steve Harrison, will present some summary of their activity; perhaps we will find whether something was lost or gained; perhaps, because of the very nature of Design Research, we can see more clearly the connection between "art" and "politics." We look forward to more critical discussion of the use and benefits of the programme, as it is likely the new college will try to draw it further into the scope of public interest.

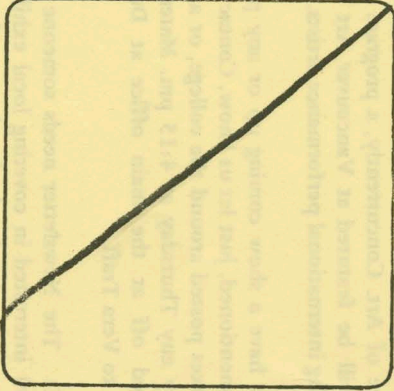
—Gordon Moore



#3 Two To Make Three



#2 Diagonal Down From Left



#1 Diagonal Down From Right

How about this 'Y' factor?

QUESTION — Is a library a learning tool?

ANSWER — In most institutions of higher learning; yes.

QUESTION — What is the prime determinant in how well a library is used?

ANSWER — The hours within which it is available to readers.

QUESTION — What hours do most students in different schools use the library?

ANSWER — a) During the week: the evenings
b) On weekends: all day and during the evenings.

QUESTION — Why is this?

ANSWER — Because during the school day most students are in class. The only time we have to spend a few hours in the library is after classes and the weekends. Given that classes end at 4:00 pm—and dinner is usually first on the agenda before continuing schoolwork—we can see that the library as a resource is limited by time availability.

QUESTION — What favourite school of higher artistic learning limits library availability to between 9 A.M. and 6 P.M. on weekdays and closes the library on weekends?

ANSWER — Emily (Carr College of Art.)

QUESTION — Would it be fair to say that students at ECCA are losing out on their education since the library is not being given its primacy as a resource tool?

ANSWER — Yes, yes!

QUESTION — Is library availability a question of money?

ANSWER — Of course!

QUESTION — How much money?

ANSWER — Let us assume that ECCA will proceed to hire the new head library, Ken Chamberlain, by January 1980 as planned. Let us call this the "Y" factor, as this will allow the library to shift the work load in different fashions. Let us further assume that 2 student monitors are needed to run the library in the evenings from 6 P.M. to 11 P.M. and on the weekend from 10 A.M. to 10 P.M. Simple math reveals

5 hrs/day	x	5 days (weeknights)	=	25
+ 12 hrs/day	x	2 days (weekends)	=	24
				49
x 2 student monitors			x	2
= weekly hour total				98
x hourly wage (minimum \$3.00/hr)			=	\$294

ANSWER ANSWER — Taken somewhat further; this form of reasoning could reveal the monthly and annual cost to Emily. Now whether at this time Emily would care to instigate such a program, or would consider a partial programme of weekend library availability, is open to question. Now if we consider the "Y" factor, a shuffle of librarian hours could lead to the use of only one student monitor and a librarian. This question of library availability and library as resource tool is important now, and will become even more important as Emily strives to surpass her Diploma-granting stature and gain her well-deserved status as a Degree Granting Institute.

—Gerry Kelly

What's going on HERE?

There are many things going on in the college and city. The first general meeting of the Student Society has been held and the executive has been elected. General meetings are held every Wednesday at 4:00 pm at the Helen Pitt Gallery. You are all invited.

At the Pitt until September 29th is an exhibition of student works from many departments in the school. Opening October 1st, from 8:00-10:00 pm is a show of 8 photographers from Bill Cupit's summer school class.

The 4th Annual Show of the Vancouver Women's Inter-Art Society opens October 15th in the Helen Pitt.

The Helen Pitt Gallery Committee needs more volunteers. If you are interested in helping out in any way, please drop by the Pitt anytime and let them know.

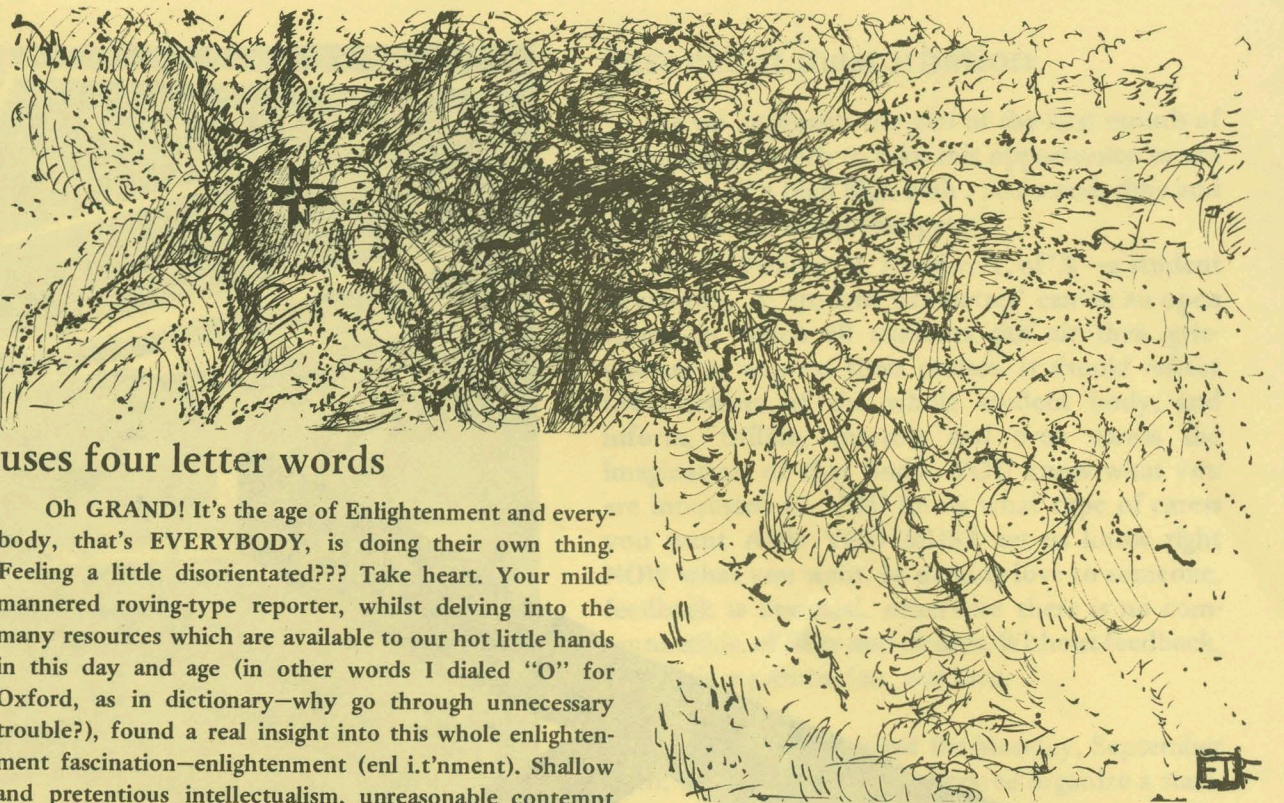
Lookout and image/text are two works that constitute Ian Wallace's exhibition Work 1979. Both explore what Wallace describes as fetishism of the image and intellectual eroticism. They "demand, and then abandon, the skilful reader and the unsophisticated." His show runs until October 21st.

The Vancouver Living Art Performance Festival — The Western Front, Pumps and Video Inn, the three leading centers in Vancouver for the production and presentation of new art activity are joining forces with the Vancouver Art Gallery to bring us a seven day Festival of Performance Art beginning September 27 through to October 3rd. It opens at the Commodore Ballroom with a presentation of the Mondo Arte Cabaret. The event will feature "A Decade of Artwear." The audience is invited "to look, act and play the part." There will be short cabaret performance pieces and a house band provides music. Evening performances will be held on September 28, 29 and 30th at the Actors' Workshop, 280 East Cordova Street. On October 1st, 2nd and 3rd at Robson Square Cinema evening performances begin at 8:00 pm. Participating artists include: Randy and Bernice, Paul Wong, Glenn Lewis, Tom Graff, Evelyn Roth, Ken Lum, Bruce Barber, Kim Tomczak, John Anderson, Eric Metcalfe, Jane Ellison, Helen Clark, Hank Bull, Max Dean, Bill Gaglione, Anna Banana, Sylvia Scott, Rodney Graham, Al Neil, Rick Hamblen, Circus Minimus AND students from the College of Art. Concurrently, a program of video screenings will be featured at Vancouver Art Gallery by outstanding international performance artists.

If you have a show coming up or any project that you want mentioned, just let us know. Contact us through the 'X' boxes posted around the college, or at the Helen Pitt Gallery any Thursday at 4:15 pm. Material may also be dropped off at the main office at Dunsmuir Street. Speak to Vera Traff.

NOTE: The Newsletter needs someone (or a group of people) interested in covering local exhibits and performances on a regular basis. Apparently many students desire this overview in each Newsletter, but unless someone is committed to doing it students will have to refer to the Vancouver Sun and Vanguard.

— Bill Rummel



uses four letter words

Oh GRAND! It's the age of Enlightenment and everybody, that's EVERYBODY, is doing their own thing. Feeling a little disorientated??? Take heart. Your mild-mannered roving-type reporter, whilst delving into the many resources which are available to our hot little hands in this day and age (in other words I dialed "O" for Oxford, as in dictionary—why go through unnecessary trouble?), found a real insight into this whole enlightenment fascination—enlightenment (enl i.t'nment). Shallow and pretentious intellectualism, unreasonable contempt for authority and tradition, etc. . . . Well all I can say is, "What does ol' Oxford know!" WE know that True Enlightenment is Art in all its many faces, for artists in all of theirs.

Surrey's not as far away as it sounds, and where Surrey is, is where you'll find The Surrey Art Gallery, 13750 88th Ave., 596-7461.

Some events in October: Oct. 21: The art of collecting—A free workshop on how to. Oct. 11 to Nov. 11: Exhibition of Surrey Art.

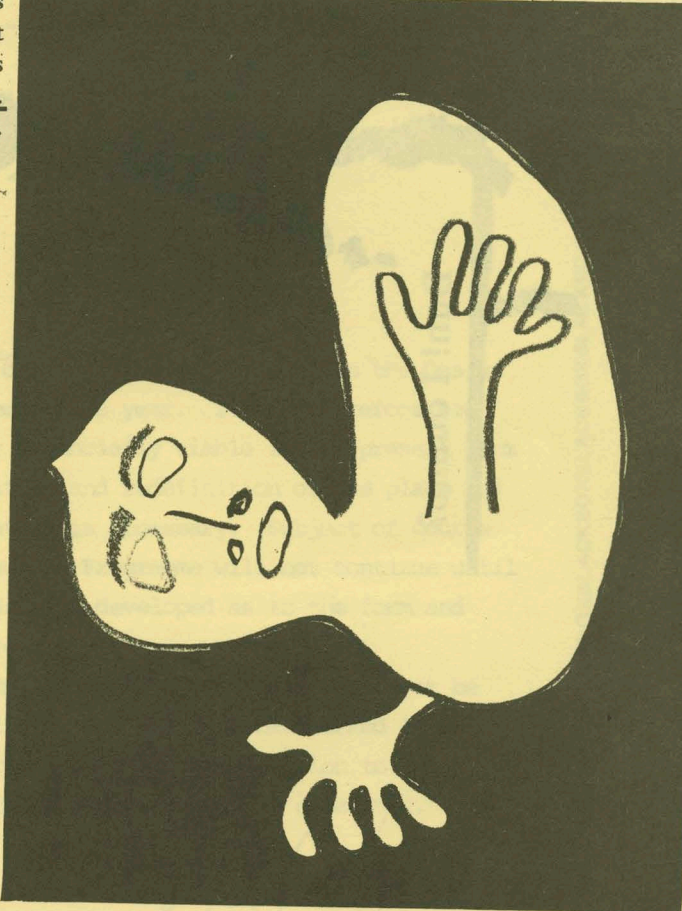
And at the Vancouver East Cultural Centre:

Sept. 12 to Oct. 6: "Paper Wheat," a play.

Oct. 12 to Nov. 10: "Metamorphosis"—the story of a man who wakes up one morning to find he has become a beetle. This one is ideal for any of you who are into the dehumanization of self.

Lisa

GERRY KELLY



BY acclamation the following were elected to represent the students on the four committees. (Refer to your copy of the 'ECCA Student Handbook' pp. 19 and pp. 20.)

Program Advisory Cmte./Ed Ivsins, Gordon Moore
Dean's Committee/Marian McCooley, Bill Rennie
Student Services Cmte./Paul Calder, Stanley Leak
Outreach Committee/Sandra Platt.

There seems to be a nice mix of old and new members in the various positions. With luck this will eventually result in a strong and consistent representation of student interests on the committees.

It was decided that the Helen Pitt Gallery would be discussed at the next general meeting, to be held at the Helen Pitt Gallery on Wednesday, September 26th, at 4:00 pm. Since Bill Rennie and Stanley Leak are very active in whatever goes on at the Pitt, I am sure the Gallery will be well represented. If you have any in-put, out-put, or just want to know what is in the wind, you will attend. If you don't care, don't bother.

—Michael Christopher LAWLOR